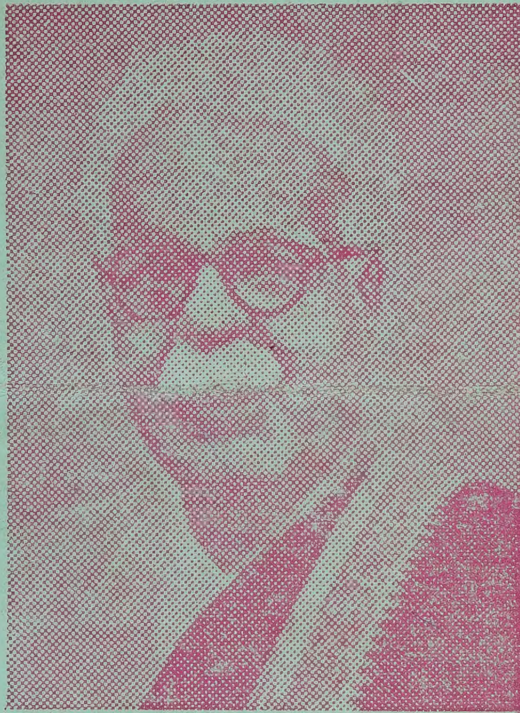
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[शतश्लोकी कोंकणी काव्य]

एन्. पुरुषोत्तम मल्या



प्रकाशक :
...ी भाषा प्रचार सभा, कोचिन–682 002.

गोविन्दपै शतकं

[शतश्लोकी कोंकणी काव्य]

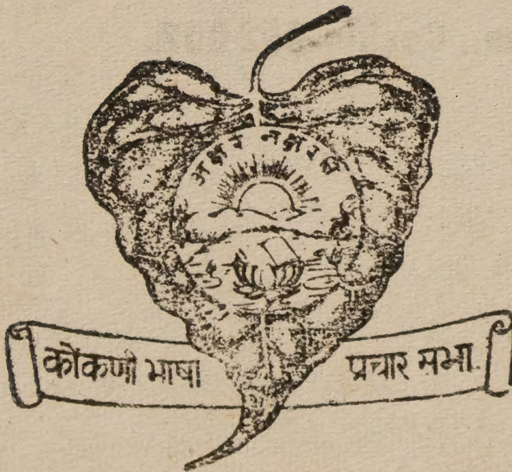
— एन्. पुरुषोत्तम मल्या

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GOVINDAPAI SATAKAM

Poem in 100 verses in Konkani

By N. Purushotham Mallaya



कोंकणी भाषा प्रचार सभा प्रकाशन – ७

GOVINDAPAI SATAKAM : Poem in Konkani
in 100 verses
By N. Purushothama Mallaya

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PREFACE

'Govindapai Satakam' a poem in hundred verses is to commemorate the 100th birth day of the late Rashtrakavi Manjeshwar Govinda Pai, Poet Laureate in Kannada of the erstwhile Madras Government. The poet though a Patriarch of Kannada letters did not fail in his duty to do research on the origin of Konkani language, his mother tongue. I was asked by the then Editor of Kerala District Gazetteers, Sri. A. Sreedhara Menon to contribute an article on the history of the Konkani community settled down in the District of Ernakulam for his use in the compilation and publication of the Kerala District Gazetteers, Ernakulam-1965. During that occasion I was also asked to contribute a life sketch of the late Rashtrakavi Manjeshwar Govinda Pai as Manjeshwar the place where the poet spent the best part of his life lies within the State of Kerala. Dr. T. M. A. Pai, then Registrar of the Academy of General Education, Manipal, Dr. M. P. Pai, then Principal of the Kusturba Medical College, Mangalore, Sri. Rajaram Mallaya of Mangalore and also the Principal of the M. G. M. College, Udupi were kind enough to supply necessary materials for preparing the life sketch of the poet. After sending the Article to the Editor, Karala District Cazetteers for his use, I contributed an article on Reshtrakavi Manjeshwar Govinda Pai for publication in the Platinum Jnbilee Souvenir 1967 of the T. D. High School, Cochin. As the birth centenary of Rashtrakavi Manjeshwar Govinda Pai was nearing I thought it will be may bounden duty as a lover of Konkani to compile and publish a poem in Konkani

on Rashtrakavi Manjeshwar Govinda Pai in hundred verses covering his life. And hence, the poem entitled 'Govindapai Satakam' was dedicated to the poet on 23rd March, 1983 the day on which his birth centenary was celebrated.

I am also thankful to the Sahitya Vibhag of Konkani Bhasha Prachar Sabha for publishing it in the Book form.

Cochin-2
1st December, 1984 N Purnshothama Mallaya.



गोविन्दपै शतकम्

एकु आनी एकलोचि कन्नड भाषेचो
राष्ट्रकवि तो मद्रास सरकारालो
उपासकु तो कन्नड भाषा साहित्याचो
मंजेश्वर गोविन्दपै तो जन्मलो
एकसासु आठशि त्राशी , कृस्ताब्दान्तु
तेविसा दिवसा मार्च मैनान्तु ॥ १ ॥

असा गर ताजें
कण्णूर जिल्ला केरळचें
तालूक तें कासरकोट्चें
शहर तें मंजेश्वरचें ॥ २ ॥

गौडसारस्वत ब्राह्मण समुदायु तागेलो
सौकार बाप्पै कुटुंबेचो
बापूसु तागेलो सौकार तिमप्पा
आवसु तागेली देवकम्मा ॥ ३ ॥

जालो ताजो प्राथमिक विद्याभ्यासु मंजेश्वरान्तु
श्रीमदन्देश्वर एलिमेन्टरि शाळा मंजेश्वरान्तु ॥ ४ ॥

नन्तर घेतलो सेकण्डरी विद्याभ्यासु ताणे
मिषण आनी केनरा हैस्कूल मंगळूरान्तु
घेतलो अध्ययन इन्टरमीडियट मरेन ताणे
सरकार कलालय ते मंगळूरान्तु ॥ ५ ॥

गेलो ऊंच्छ शिकवणेक मद्रसाक
प्रवेशित ज़ालो बि. ए. कोरसाक
कृस्त्यक कालेज तें मद्रसाचे
अग्रगण्य आशिल्लो विषयान्तु शिकचे ॥ ६ ॥

मन्दभाग्य म्होणु सांगूयात तागेलें
बि. ए. पदवी मेळचे पयलें
बापूसु तागेलो मरण पाव्लो
गरकडे परतून येवचाक पडलें ॥ ७ ॥

साहित्याभिरुचीक तागेला
मेळनाशिल्लें प्रोत्साहन गरकडे
चड् वाचचें शिकचें ताणे
जायत पिसो पूतु तिजो
भय आशिल्लें आवसूक ताजे ॥ ८ ॥

देखून दिकचाक मेळनाशि कोणीय ताणे
वाचचें आनी बरोंव्चें लीपून ताणे ॥ ९ ॥

कवि तो सांगता अशी
"मेळनाशिल्लें एक अवसर मका
बोरौव्चाक कविता गरकडे
गध्यान्तु आनि रास्तेरि
अशी तशी बोव्तना
शाळा बन्द अस्तना
लीपून शाळेन्तु बेसूनु
कविता हांवे बरैली" ॥ १० ॥

कविता सामर्थ्य दकयली ताणे वर्षा बारा अस्तना
पवलो प्रयत्नु भाषान्तर करच्यान्तु वर्षा सोळा अस्तना
प्रथम जाव्नु आशिल्लें "ट्वलत् नैट्" दृस्य हान्तुलें
केलें अनुवादु कन्नडान्तु ताणे थोडे दृष्य तांतुले ॥ ११ ॥

आद्यावस्तेरि ताका पडलें प्रश्न अभिमुखीकरण करचें
अनुप्रास नियम पालन करचें की ताणे सोडचें ॥ १२ ॥

धैर्य अवलंबन केलें ताणे
अनुप्रास नियम सर्वदा सोडचें
आरंभिलो ताणे कन्नड काव्यान्तु
नवकाल कन्नड काव्य रचनान्तु ॥ १३ ॥

आद्य कविता तागेली
जाली प्रकाशित कविता ती
मासिक पत्र सुवासिनीन्तु
उपरान्तेचि स्वल्प आसली
जाली प्रकाशित स्वदेशाभिमानीन्तु ॥ १४ ॥

करच्यान्तु भाषा वशीकृत पै श्रीमान
आशिल्लों विशिण्ट बुद्धिगुण संप्पन्न ॥ १५ ॥

आशिलें ताका वाक् प्रौढित्व
संस्कृत अंग्रेजी ग्रीक परस्यन
फ्रन्च लाटिन हिब्रु जरमन
उरुदु बंगला कोंकणी मराठी
तमिळ तेलगु पाली हिन्दी
कळचि आशिल्ली गुजराती मलयाळी
घेवंचाक नांव स्वल्पमात्र
करता स्पष्ट ताजें पुस्तक भंडार ॥ १६ ॥

सातीस भाषांचि आसायि थयि पुस्तकं
सगमेळनु आसायि पांच हजार पुस्तकं ॥ १७ ॥

भाषा त्यो सर्वयि आनी साहित्य त्यांची
कारण भूत जल्लें कवीक तें मेळचाक प्रचोदन ॥ १८ ॥

नवो विचार आनी आविष्करण
हाडिलें ताणे साहित्यान्तु
त्या कालपर्यन्त कळनाशिलें
कन्नड साहित्य प्रवर्धकांक ॥ १९ ॥

जाति मत वर्ग वंश जनालें
राष्ट्रिय सीमा आड्ना ताका
उंच्छ गमनाक साहित्यान्तु ॥ २० ॥

उजवाडायिली नवी वाट ताणे
कन्नड भाषा साहित्यान्तु
हाडिली कन्नड कविता रचनेन्तु
मुक्तप्रास प्रयोगान्तु ताणे ॥ २१ ॥

त्यापसावत् पडली ताजेरि
एक हिमराशि गुणदोष निरूपणाचि
कन्नड साहित्य प्रवर्धकांगेली
शास्त्रीय नियमपालन करत्ल्यांगेली ॥ २२ ॥

अनुप्रासु प्रयोग कवितेचो आत्मा
लेकिल्याशिल्लें त्या एक वेळारि
नियमु तो सोडचो अपराधु म्होणु
लेकिल्याशिल्लें अगाध चिन्तकानि ॥ २३ ॥

केलें आह्वान निर्भययुक्त कवीन
अशेष शास्त्रीय संप्रदाय कारांक
आसिलें तान्तु समकालीन
भयजनक धीरव्यूह एक ॥ २४ ॥

बरैलें आसा काव्य तीनि ताणे
नाव एक संगचाक गोळगोत्ता तें
म्हळ्यारि अन्तिम दिवस जेसूले ते
जालें प्रकाशित गोळगोत्ता तें
एक सास णौशि सातीसा वर्षा ॥ २५ ॥

वैशाखी नावांचे आसा दुसरें तें
म्हळ्यारि अंतिम दिवस बुधाले ते
जालें प्रकाशित दुसरें काव्य तें
एक सास णौशि सोवचाळीसा वर्षा ॥ २६ ॥

आसा काव्य तिसरें हेबिरलु
म्हणतायि ताका उंगोटो
पुनः कथन करचि
एकलव्याली कथा ती
प्रकाशित जाली कृती ती
एकसास णौशि सोवचाळीसा वर्षा ॥ २७ ॥

सोडनत्तिलें विचार प्रवाह
वाक् चापल्य आविष्करण
तत्वज्ञान सुन्दर रूपक प्रोक्षण
हाडिलें सर्वयि नाटक काव्यान्तु ॥ २८ ॥

समुन्नत भारी श्रेष्टस्थान
षेक्स्पियर आनी मिलटन
हांका सादृश्य हाडचें मणकी
विशिष्ट गुण आसा कवीक ॥ २९ ॥

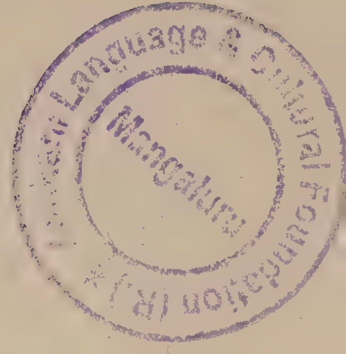
हेबिरलु तें नाटक काव्य
जनसंगम प्रीति आसली त्याचेरि
केलें प्रकाशित ज्या वेळारि
चलवालत्ताली त्या वेळारि
हरिजनोद्धारण पूर्ण गतीन ॥ ३० ॥

नाटक काव्य बहुमति कवीक तें
सामर्थ्य तागेलें दकैता तें ॥ ३१ ॥

आसिलें कोणीय तरि युवसाहित्यकारी
हाडिलो चित्तोत्साहु नवो तांचेरि ॥ ३२ ॥

आयिलो मनोभाव त्या युवसाहित्य कारांक
प्रति स्पर्धा ताजेरि कविता बरौव्चाक ॥ ३३ ॥

मुक्त प्रास प्रयोग तिरस्कार
केल्यासिलें कोणीय ताजेरि
गुणदोष विवेचन रूक्ष जाव्नु ताजेरि
आसिलो वैरमनोभाव त्या कवीचेरि
सोडिलें तानी सर्वं नन्तर ॥ ३४ ॥



जिनस्तुति ती गोमताली स्तुति
पयले प्रकाशित केलेली कृति
शास्त्रनुसार आसा ती कृति
पान्तीस श्लोक बद्ध पद्यरूपक कृति
प्रकाशित जाली तौ कृति
एक सास णौशि एकउणीसा वर्षा ॥ ३५ ॥

पयले दिवंगत जली धर्मपत्नी तागेली
म्हणतायि कृष्णाबायि नाव तिजें लक्ष्मी ॥ ३६ ॥

समर्पण केली कवीन कृति ती
धर्मपत्नीले उडगासा खातीरि ती
उरली पान्तीस वर्षं धर्मपत्नी तागेली
देखून रचयिलें काव्य तें कवीन
पान्तीस श्लोक बद्ध तिजे उडगासा खातीरि ॥ ३७ ॥

स्मरणार्ह संभावना दिली
कन्नड कवितेन्तु दुसरी
करून अनुकरण कीटस् आनी षेली
लघु गीता आंग्रेजी गाथा रीतिरि ॥ ३८ ॥

हान्तूचि आसा अनुप्रास बद्धकाव्य
आनी आसा अनुप्रास सोडिलें काव्य
स्वल्प तान्तु आसा स्वयं तागेली
व्यत्यस्थ वृत्तानि आसूचि ॥ ३९ ॥

कारणभूत जालें तागेले ते
विषयाक प्रेरित दिव्चें
अपूर्व कथा वर्तमान संभव
कांयि एक बेळारि पत्रांचेरि
प्रसिद्ध केलेले आसा विषयतरि ॥ ४० ॥

'गिलिबिन्दु' सांगचें तरि आसा साहित्य पर
उबून वचे कीरांगेलो एकु गुच्छो
जालें प्रकाशित काव्यांचो तो गुच्छो
एक सास णौशि तीसा वर्षा ॥ ४१ ॥

असा काव्य तें
पूरातन आनी आधुनिक
आधार धोर्नु रचयिलें
विभिन्नकाला विषयांक तें
आसा अपूर्व रमणीय
विविदमुख रत्न तें ॥ ४२ ॥

त्याच म्हणकी वड्सवरत, ओमर
षेयक इकबल, षेल्ली, टागूर
काव्य हांगेलें भाषांतर केलें
दकैता रीति ती लेखकाली
अगाध पांडित्य लेखकांलें ॥ ४३ ॥

तुल्य उन्नत साहित्य योग्यता आसची
दुसरी तागेली कृति नन्ददीप ती ॥ ४४ ॥

केलें ताणें समर्पण सहधर्मिणीक ती कृति
पुस्तकाचे आमुखान्तु अशि बरैता तो कवि ॥ ४५ ॥

सहधर्मिणी ती मजी
उडगासाक जाव्नु तिजो
दित्ता मजी बाष्पांजली
अम्का केन्नायि जाव्नु
विभिन्नता हाडिल्या देवाक
असा मजी श्रद्धाँजली ॥ ४६ ॥
कविता दीर्घ अथवा लघु जावो
दित्ता स्पष्ट त्याचेरि प्रस्थावना तो ॥ ४७ ॥

प्रसिद्ध एकु लेखकु आक्षेपकरीत संगता
पै तो बरैता पयले टिप्पणी नन्तर काव्य बरैता ॥ ४८ ॥

अयिलेना लेखनान्तु तागेले
कांयितरी प्रमाण युक्त नात्तिलें ॥ ४९ ॥
गौरवयुक्तु काव्य तागेलें
साहित्य प्रभाव आसचें
सामान्य जनाक तें
वाचचाक द्रुतगतीन
पडता कठिन तें
पुण, कळत्तलें जावो
कोणीयि कळत्तले एकल्याक तें ॥ ५० ॥

अशि सांगिल्य मात्वान तो
काव्यऋषि गोविन्द पै तो

सामान्य जनांगेलो कविनयि
अशि संगचाक नयि ॥ ५१ ॥

असा काव्यं तागेलीं
साधारण जनाक संजूचीं
छन्दयुक्त आनी रागानुबंध
रचयिलेलीं भक्ति गान तीं ॥ ५२ ॥

पडला उपयोग भक्तिगान तीं
साधारण जनांक तीं ॥ ५३ ॥

असा हास्य रूपक कविता
पूर्णता हाडची ती कविता ॥ ५४ ॥

असा कविता गूढार्थ दोवोर्नु आसची
रचना केलेलीं वाचितल्यांक वशीकृत करचीं ॥ ५५ ॥

असा कथाकाव्य रचन ताणें केलेलीं
विषय ते संजूचे
वेद आनी उपनिषदां थकून
वेंचून काडिल्ले । ५६ ॥

मेळ्ळे एक स्थान कन्नड साहित्यान्तु
जापानि नो नाटक प्रस्थानाक तान्तु
परिच्चयु कोर्नु दिला कन्नडिगांक
साहित्य अभिरुचि आसचे जनांक ॥ ५७ ॥

घोर अंतरीक्ष ताचें
विद्यानैपुण्य सहित तें
दकैता सविस्तरीत तें
आमुखान्तु परिशिष्टान्तु तें ॥ ५८ ॥

बरयिलें नाटक चित्रभानु
स्वातन्त्र्या खातीरि तें
असा अज्ञात एक ग्रामिकान
घडयिलेले युद्धापासून तें
जलें प्रकाशित नाटक तें
एकसास णौशि बावचाळीसा वर्षा ॥ ५९ ॥

ताणें बरैल्या समीप लेखनान्तु
शास्त्रानुसार अगाध मार्ग पंक्तीन्तु
तुल्य वाक् प्रौढीन पद्यरूप
छन्द गण प्रास इत्यादिकांचें
स्थापित नियम सर्वदा अवलंबनकोर्नु ॥ ६० ॥

संगतातरी असा गवेषण विषयान्तु
जन्मौका जाव्नु असा करर्नाटकान्तु
एकु पुरुषु गोविन्दपैले योग्यता समान
क्षमाशीलु आनी काम कर्चो कठिन ॥ ६१ ॥

कन्नड साहित्य संप्पन्न जालें
विस्तीर्ण चरित्र लेखनान तागेले
सूक्ष्म उद्यम जाव्नशिलें
संशोदनाचे परिणामान तें ॥ ६२ ॥

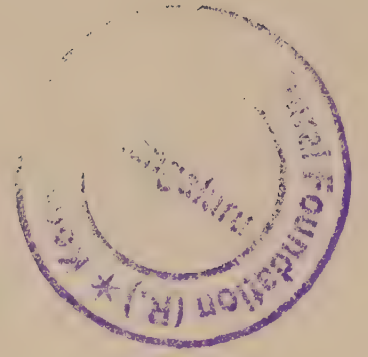
यक्षगान दर्कौन्चाक असा एक दृण्टान्त
सोत्कंठ प्रशंसा हाडिली विदेश राज्यां थकून
दकैता मेळ्ळेलीं पत्रलेखन तापाला थकून
विशिष्ट लेखकांलीं विभिन्न राष्ट्रान्तुलीं ॥ ६३ ॥

वोडलो एकु गणित शास्त्रज्ञु तो
विशिष्ट धीगुण संपन्नु तो
ज्योतिष आनी ज्योतिष विद्यान्तु
अति प्रवीण आसलो तो ॥ ६४ ॥

शासन आनी शिलालेखा
निर्विवाद प्रमाण तें
आधार धोर्नु त्या प्रमाणाक
चरित्र तात्पर्य आसचें तें
यथार्थ दिवस निर्णय करचाक
समर्थु आसलो कविश्रेष्ठु तो ॥ ६५ ॥

चरित्र संभव दिवस संगचान्तु ताका
प्रमाणि म्होणु लेकिल्या आसिलें ताका ॥ ६६ ॥

शतवाहन आनी शतकर्णिन
बुधु आनी महावीरु
इत्यादि महा पुरुषांगेले
चरित्र संभव दिवस सर्वं
सांगिलें आसा तें ताणें ॥ ६७ ॥



दक्षिण कन्नड म्हण्चो प्रदेशु
पूर्व तो तुलुनाडु
या प्रदेशा विषयान्तु ताणें
केल्या आसा गवेषण ॥ ६८ ॥

असा कदरी देवस्थान थयिं तें
सनिश्चय सिद्धकेल्या ताणें तें
जिनविहार आनी विग्रह तान्तुलें तें
अवलोकितेश्वर नावाचें जिनतीर्थंकर तें ॥ ६९ ॥

आनी आसा गवेषण तागेलें
गौडसारस्वत आनी उत्भवु तांगेलो
इत्यादि सर्वं आसा प्रशंसार्ह जाव्नु
गवेषण आनी साहित्य योग्यता दृष्टिन ॥ ७० ॥

आसा एक लेखन ताणें बरैला
एकसास णौशि अठाविसा वर्षा
विख्यात कन्नड कवि लक्ष्मीशालें
उद्भवस्थान आनी स्थलकाल
मतविश्वासु इत्यादि आसचें तें ॥ ७१ ॥

गद्यलेखन आसा संगतातरि
मगल्यान नयी तो स्वल्पतरि
चित्तरंजक कृति बरैला आसा
नाव त्याचे श्रीकृष्णचरित आसा ॥ ७२ ॥

कन्नड देशु साहित्य आनी जन
हांचेरि आसलो तागेलो प्रेम
आसा अद्वितीय तो प्रेम
साहित्य रचनेन्तुयि तो प्रेम ॥ ७३ ॥

"ताया बारा" म्हळ्यारि 'मा यो'
कन्नड ख्याती पासून गीत तो
आधुनिक पद्यरूपक रीतिरि घाडयिलेलो तो
आसा सविशेष स्वयं तागेलो तो ॥ ७४ ॥

आसा संशयातीत तो
मंजेश्वर गोविन्द पै तो
आधुनिक कन्नड पद्यकालाचे
मुकारसिल्यांन्तुले एकलो तो ॥ ७५ ॥

दिल्या कन्नडाक अवस्था ऊच्छ ताणे
अनिक दिल्या वीक्षण नवें ताणें । ७६ ।

उपयोग केल्या बुद्धिपूर्व ताणें
कन्नड भाषेचे विकासाक ताणें
देशीयपद अनेक उपयोगान्तु येव्नत्तिलीं
अनिक आसा स्वल्प स्वयंसृष्टि तागेली ॥ ७७ ॥

दकैंता गोळगोत्ता दृढकृस्तमाच्यापसि
प्रबल कृस्तमाचो म्होणु तो
दकैंता वैशाखि बुध धर्माचेरि
अगाध परिज्ञान आसलो म्होणु तो ॥ ७८ ॥

दकैंता हेबिरलु अस्का एक संवाद
आर्य आनी दसयु हांचे संबन्दि
अनिक आसा तांतु एक संवाद
कौरव आनी निषाद हांचे संबन्दि ॥ ७९ ॥

महा भारतान्तुली ती
एक लघु कथा ती
निरूपण केलेली ताणें
अत्युत्कृष्ट नैपुण्यान
दकैंता ती कृति
उरलें तात्पर्य तका
हरिजन उद्धारणाचेरि
अनी जल्ली कृति ती
एक संगीत नाटक ती ॥ ८० ॥

आसिलो तो अद्यक्षु
कन्नड साहित्य संमेळनाचो
एकसास णौशि बावन क्रस्तु वर्षा
बोंबेयि मेळेल्या सम्मेळनाचो ॥ ८१ ॥

दिलो आवेशु युवजनाक ताणे
अध्यक्ष भाषण हान्तु ताणे
सांगिल्या आसा कन्नड साहित्याक
विश्वसाहित्या मुखारि तिका
आसा अर्हता रबचाक ॥ ८२ ॥

देखून बरोप्यांक कवी तो
सगता भाषणान्तु तागेला ते
"बोरोव्च्यान्तु अर्थ आसचें
मूलतत्व तांतु असचें
धारण परस्पर उरचें
बरौव्प्यानि दुसरांक संजूचें" ॥ ८३ ॥

आद्यलेखन तागेलें
प्रकाशन जालें तें
कुस्ताब्द एकसास णौशि वर्षा
प्रकाशन केलेलें पत्र तें
सुवासिनी नावांचें मैन्नाळि तें ॥ ८४ ॥

अंतिम लेखन तागेलें
मंचेश्वर देवस्थाना पासून तें
प्रकाशन जलेलें वर्ष तें
एकसास णौशि बासष्टि वर्षा ॥ ८५ ॥

प्रकाशन केलेलें पत्र तें
प्रभुद्ध करनाटक नांवाचें तें
प्रसिद्धीकरण तें विश्वविद्यालयाचें
विश्वविद्यालय तें मैसूराचें ॥ ८६ ॥

कन्नड साहित्य आनी गवेषण
गोविन्द पै ताणें केलेलें समर्पण
बासष्टि वर्ष काल भितरि
कविता एकशें चोवचाळीस आसा

नाटक बरैलेलीं बारा आसा
गवेषण प्रबन्द एकशे अश्शीं आसा
आनी बरैलेले सगमेळनु लेखन संपूर्ण
आसा तीन सास पैंशि दल विस्तीर्ण ॥ ८७ ॥

तत्वज्ञानी कवि पंडितु
नाटककारु बहु भाषज्ञु
गणित शास्त्रज्ञु जोतिषु
गद्यकारु आनी देशभक्तु
मंजेश्वर गोविन्द पै तो
करनाटकाक आनी साहित्याक तिजे
दिलेलें अंशदान अद्वितीय आसा ॥ ८८ ॥

बुद्धिसामर्थ्य कवितारचनेचि तागेली
तेन्ना आसले मद्रास सरकारान लेकान्तु कडली
दिल्या कवीक एक विशिष्ट स्थान
मद्रास सरकाराले राष्ट्रकवि स्थान
एकसासु णौशि एकऊणी पन्नासा वर्षा ॥ ८९ ॥

कोंकणी मातृभाष गोविन्द पैली
उपेक्षा दकैलिना उद्धारणाक तिजे
केलें अनुवादु कोंकणीन्तु ताणें
थोडे वाक्य गीतान्तुले ताणें
दिलें अंशदान तिजे साहित्य संवर्दनान्तु ताणें
केलें गवेषण कोंकणी विषयीं ताणें ॥ ९० ॥

धर्मपत्नी लक्ष्मी स्मरण तिजे
जलें तें कारण ताका
काव्य सुमार उत्पादनाक ताका
मेळ्ळें स्थान काव्य रचयिल्यान्तु तिका ॥ ९१ ॥

मातृभक्ति ताका भारी आसली
काव्य आसा ताणें रचयिलीं
समाप्त मुद्रिकान्तु कवि तो
दित्ता नाव देवकीतनया
म्हळ्यारि पूतु देवकीलो तो ॥ ९२ ॥

आसलें ताणें सर्वांक स्वीकार करचें
जावो तो धनिकु अथवा निर्धनु
जावो तो कुलीन अथवा नीचु
जावो तो कवि अथवा तत्वज्ञानी
स्नेहु आदरवु आनी अतिथिसत्कार
दिवचान्तु ताका समभावना आसली ॥ ९३ ॥

स्नेहु आनी आदरव आसलो ताका सर्वैं मतांचेरि
जावो मतं तीं हिन्दु, इसलां अथवा क्रिस्त्यानि
दकैता तें विवाह निमंत्रण पत्रिकान्तु
दाडिलें ताणें वडिके विषयीं
ताजो दकुलो भावु सुब्रायु पैली
एकसास णौशि एक उणी वीसा वर्षा
आसलें धार्मिक चिह्न त्या विवाह निमंत्रण पत्रिकान्तु
हिन्दु मुसलमान आनी क्रिस्त्यानि ॥ ९४ ॥

मंजेश्वर गोविन्द पै
प्रायि ताका जाली
वर्ष अश्शीं जालीं
देहान अस्वस्थ जलो
मंगळूराक वचूनु राबलो
थर्यींचि दिवंगत जालो
सप्तम्बर संचे दिवसा
एक सास णौशि त्रासष्टि वर्षा ॥ ९५ ॥

केलें स्थापित एक बिरुदान्तर गवेषण संस्था
उडुपींतु काव्यर्षि गोविन्दपैले नावान ती संस्था
संस्था ती स्थापित केलेलें व्यवस्थापक
अकादमी ओफ् जनरल् अेजुकेशन मनिपाल
येत्तायि थयिं गवेषण कोर्नु पंण्डित जन
विविद साहित्य कृति बरैलेली कवीन ॥ ९६ ॥

केल्या स्थापित केरळ करनाटक सरकारानि मेळनु
कवि गोविन्द पैले नाव केन्नायि रबचाक जाव्नु
मंजेश्वर गोविन्द पै स्मारक निर्वहण कमिटी
क्रिस्ताब्द एकसास णौशि सातसत्तरि वर्षा ॥ ९७ ॥

आसा उद्योगस्थ त्या कमिटीन्तु
संस्थानान्तुले दोनीय मेळनु
आसा कलक्टरु कण्णूर जिलेचो
अध्यक्षु त्या कमिटीचो ॥ ९८ ॥



मंजेश्वर शहरान्तु केरळ सरकारान
केलें स्थापित एक कलालय
कवीचे नावान ते कलालय
दिल्या संभावना ते कलालयाक
करनाटक सरकारान केरळ सरकाराक
आसा रुपया दोन लाख ॥ ९९ ॥

आसा जीर्णावस्तेरि कवीले गर तें
केरळचे मंजेश्वर शहरान्तु तें
आयिली जन्म शताब्दि तागेली अतँ
जालें गर तागेलें स्मारक केन्द्र अतँ
साहित्याभिरुचि आसचे जनाक तें
जावो तीर्थाटक केन्द्र केन्नायि जाव्नु तें ॥ १०० ॥

करतायि जन्म शत वार्षिकाध्योषु
सर्वत्र या वेळारि कवीलो
अनुस्मरण करचें कवीक
योग्य आसा या वेळारि ।
करता अर्पण अनुस्मरण कोर्नु
केलेली यो कविता रचना
मंजेश्वर गोविन्द पै कवीक
शतश्लोकबद्ध गोविन्दपै शतकं ॥ १०१ ॥



English translation of Konkani Poem

"Govinda Pai Sathakam"

Rashtra Kavi Manjeshwar Govinda Pai

Birth: 23rd March, 1883 *Death: 6th September, 1963*

The late Sri Manjeshwar Govinda Pai, the one and the only Kannada Poet-Laureate of the erstwhile Madras Government, was born on 23rd March 1883. He had his residence in Manjeshwar in Kassargod Taluk in the district of Cannanore. He belonged to the Konkani speaking Gowd Saraswath Brahmin community. His parents were Sawkar Timma Pai and Devakamma. After his primary education at Srimad Anantheswara Elementary School at Manjeshwar, his secondary education in Mission High School, Mangalore (1892-1895), and Canara High School, Mangalore (1896-1898), the intermediate in the Government College, Mangalore (1899-1900), he left for Madras for his B. A. Degree Course (1905-1906). But unfortunately, the death of his father compelled him to return home before he could qualify himself for a degree,

He did not get necessary encouragement in his literary pursuit since his mother had fear that more and more reading and writing may turn her son mad. So without any body's notice he used to read and

write. The poet thus says "I did not get any occ-ssion to write poems at home. In the fields and pavements while wandering, without notice of anybody sitting in the school when it remained closed, I wrote poems".

His poetic ability revealed itself when he was twelve. In his sixteenth year he attempted a translation of the first few scenes of "The Twelfth Night" to Kannada.

In the initial stages he faced the problem as to whether he should maintain the rhyme scheme or not. He took courage to abandon the rhyme-scheme altogether and thus opened a new era in Kannada poetry. His early poems were published in a monthly magazine "Suvasini" and some of those of later period in "Swadeshabhimani".

Sri Pai was endowed with the rare gift of mastering languages, so much so that he could use with equal felicity Sanskrit, English, Greek, French, Persian, German, Hebrew, Latin, Bengali, Telugu, Malayalam, Tamil, Konkani, Marathi, Gujarathi, Hindi, Urdu and Pali to name a few, as is evidenced by his library which had 5000 books in as many as 37 languages. He drew inspiration from all these languages and literature and brought into Kannada literature novelty of thought and expression that had till then been unknown to Kannada. Religion, caste, creed, race or territorial boundaries were no barriers to his literary flights.

He blazed a new trail in Kannada literature by introducing blank verse and consequently brought down upon him an avalanche of criticism from the so-called defenders of the orthodox style. It was regarded as a crime against the Muse to give up rhyme which was considered at that time to be the soul of poetry. Letters appeared in the Kannada press both for and against the introduction of blank verse. The poet, undaunted, challenged the entire school of orthodoxy, which included a formidable array of contemporary stalwarts, by writing three poems in blank verse, namely 'Golgotha' (or the Last days of Christ) published in 1937, 'Vaishakhi' (or the Last days of the Buddha) published in 1946 and 'Hebberalu' (or The Thumb-the story of Ekalavya retold) published in 1946. Unremitting flow of thoughts, fluency of expression, splashes of philosophy, sprinkling of beautiful metaphors - all these made these play-poems the richest and the most brilliant of their class, bringing out a quality of the poet that can be compared with Milton or Shakespeare. The playpoem 'Hebberalu' had its social significance too, in that it was published at a time when the movement for the Harijan uplift was in full swing. It is a tribute to the poet and his genius that his new spirit caught the imagination of the younger writers who began to emulate him in writing in blank verse; and even those who scoffed at him and vehemently criticised him, subseqently changed their attitude, mostly due to the merit of his works and his attitude towards his opponents.

His first published work is 'Gommata Jinastuti' consisting of 35 stanzas in the orthodox metrical form celebrating Gommata and published in 1929. The

work was dedicated to the memory of his beloved wife Krishna Bai alias Lakshmi who predecessed him lived only for 35 years and hence composed the peom in 35 stanzas.

Another noteworthy contribution of Sri Govinda Pai is the introduction of Sonnets in Kannada poetry on the lines of the English Sonnets and in imitation of Keats and Shelley among others. In these too, there are poems with rhyme and without rhyme and in several and varied metres some of which were his own and suited to the themes. Current events, rare stories reported in papers sometimes formed the themes for his inspired pieces. His 'Gilivindu' which literally means 'a Bunch of Parrots in flight' published in 1930 contains so to say, rare and beautiful gems of various facets composed at different periods on ancient and modern themes, as also translations of poems by Wordsworth, Shelley, Sheik Iqbal, Tagore and Omer reflecting the author's style and depth of learning Of equally high literary merit is his another work 'Nandadeep'.

His poems, whether long or short, carry elaborate foot-notes and meanings of the words used and references, so much so that a noted writer once quipped that Sri. Pai 'First writes his foot notes and then his poems'. Nothing crept into his writings that was not authentic. A man of average literary ability will hardly be able to read his serious poems fluently, let alone understand them. This is not to say that he was not a poet of the masses. His devotional songs composed in ragas and metres have a ma s appeal.

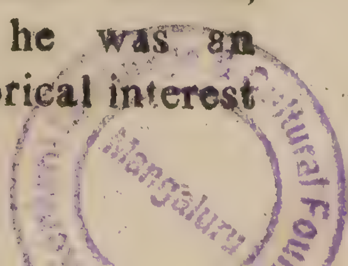
while some are replete with humour. There are also poems which will leave the reader spell-bound with their mysticism and story poems on topics from the Vedas and the Upanishadas.

Into the field of Drama also, Sri Pai has brought novelty and originality. Thanks to him, the Japanese 'Noh' dramas found a place in Kannada literature with all their weird atmosphere and techniques set forth in detail in the preface and appendix. His play 'Chitrabhanu' published in 1942 was written around the fight for freedom launched by an unknown villager.

Side by side with his writings off the beaten track, Sri Pai also wrote poems of the orthodox type and stotras with equal felicity, adhering strictly to the established rules governing the metre, Chandas, Gana, Prasa etc.

As regards research work, there is yet to be born in Karnataka a man of Govinda Pai's ab lity's patience and hard work. Kannada literature is enriched by his voluminous works in History, the result of his careful and painstaking researches - 'Yakshagana' to quote only one instance - which have drawn unsolicited encomiums from countries abroad, as his mail consisting of letters from notable writers and from different countries, will show.

A mathematician of a high intellectual calibre, proficient in astronomy and astrology, he was an adept in determining correct dates of historical interest



based on incontrovertible evidence like edicts and epigraphs. As a result, he had been looked upon as an authority on dates of historical events like those of the Buddha, Mahavira, Shatavahana Shatakarnia etc.

His researches regarding 'Tulunad' (now Dakshina Karnataka), the famous Kadri Temple which he has conclusively proved to be a Jain Vihar and its idol the Jain Teerthankara called Avalokitheswara, the origin of the Gowd Saraswaths and so on, are all very laudable both from the point of research and literary merit. In 1928 he wrote an article about the time, place of origin and religious faith of Lakshmisha the celebrated Kannada poet.

Sri. Pai was not a whit behind as a writer of prose as for instance his interesting work Sri Krishna Charita written in 1909.

His love for Kannada land and literature and the Kannada people is unrivalled Taya bara, literally ' mother, come ' is a song of Kannada glory set to modern metre which is peculiarly Govinda Pai's own.

Sri. Govinda Pai was undoubtedly one of the precursors of the era of modern Kannada poetry, who has given a facelift and new look to the Kannada language by consciously using many native words which had already gone out of use and some coined by himself.

Sri. Govinda Pai was a great philosopher too, and was wellconversant with the great philosophies and religions of the world. His 'Golgotha' shows him

more Christian than the staunchest of Christians, while his 'Vaishakhi' shows his deep knowledge of Buddhism. In 'Hebberalu' we find a discourse on the relationship between the Aryans and the Dasyus, between the Kauravas and Nishadas. A short story from Mahabharath has been treated by him with rare skill, so that it has become a musical drama reflecting his interest in Harijan uplift.

Sri. Pai was the President of Kannada Sahitya Sammelan in the year 1952. His earliest writings published in 'Suvasini' dates back to 1900 and his last writing was on Manjeshwar Temple published in 1962 in Prabhudha Karnataka. During the course of 62 years of dedication to Kannada literature and research Govinda Pai wrote 144 poems, 12 dramas, 180 research articles and total writings volume upto 3500 pages.

As an astronomer, mathematician, scholar, poet, philosopher, dramatist, linguist, prose writer and patriot, Sri. Govinda Pai's contribution to Karnataka and her literature is unrivalled, and it was in recognition of his poetic genius alone that the title of 'Poet Laureate' was conferred upon him by the Government of Madars in 1949.

Konkani was the mother tongue of the poet the late M. Govinda Pai. He did not fail to contribute his mite for the development of Konkani literature. He had rendered into Konkani some of the verses of 'Geeta'. He had done research on the origin of Konkani.

The memory of his wife Lakshny became a source of inspiration for many of his poems and her name used to find a place therein. He was very affectionate towards his mother. There are many poems which end with 'Devaki tanaya', meaning that he is the son of Devaki.

He used to receive every one whether he be rich or poor, high or low, poet or philosopher with love, reapect and hospitality in equal measure.

He had love and respect for all religions whether he be a Hindu, Muslim or Christian. This is reflected in the invitation he had sent in connecton with the marriage of his youngest brother Subraya Pai in the year 1919 which bore the religious symbols of Hinduism, Islam and Christianity.

Acclaimed by the entire Kannada country as the Patriarch of Kannada letters, Sri. Pai passed away at the ripe old age of eighty, on 6th September, 1963.

The valuable books he worte are preserved in M. G. M. College, Udupi. A Post Graduate Research Institute was opened at Udupi in his name by the Academy of General Education, Manipal and Kannada scholars] are doing research on various literary works written by this well known poet.

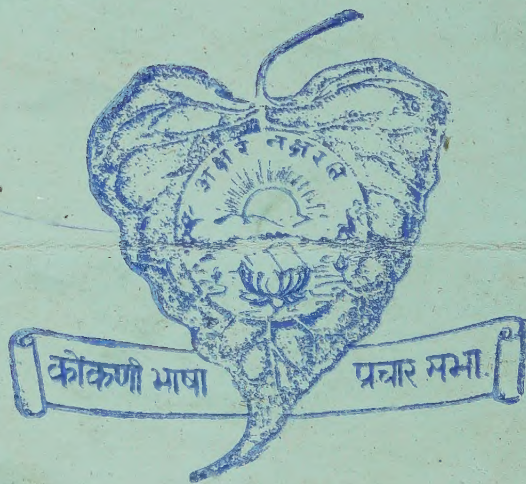
The Government of Kerala and Karnataka have set up the Govinda Pai Memorial Managemet Committee in 1977 consisting of noted writers in Kannada and officials of both states with District Collector,

Cannanore, as Ex-officio Chairman. A Junior college for Manjeshwar named after the poet was started by the Government of Kerala and for this the Government of Karnataka has donated rupees two lakhs. The house in Manjeshwar where the late poet lived and which has now become a decrepit has been converted into a memorial building at the time of celebration of the poet's centenary and let the building become a place of pilgrimage for ever to those literate persons.

Since the birth centenary of the poet is celebrated every where now, it is quite befitting to the occasion that I do dedicate a poem of hundred verses in Konkani named 'Govinda Pai Satakam' to the late poet Manjeshwar Govinda Pai.

— N. PURUSHOTHAM MALLAYA




कोंकणी भाषा प्रचार सभा.